

Turn-of-the-Century Living

'House of a Hundred Chairs' Preserves Past

By TORRI LATIMER

Asst. Today Editor

It takes time, patience and a little money, but it is possible to turn a run-down house into a beautiful home.

That's just exactly what some Utah Valley residents are doing: moving into old, broken down homes and reclaiming them from decay. The idea is not new.

Community restoration projects span the nation, and have gained an increasing amount of national support from state and federal legislatures.

Brownstones are being refurbished in New York, row houses are being restored in San Francisco, and a host of U.S. cities in between are also involved in reclamation projects.

Locally, Chase Shepard of Provo, a partner in the Provo Town Square project, is working on restoring his fourth house.

The home, located near the Provo River, is turn-of-the-century Victorian style. It was originally located in downtown Provo.

"It was going to be torn down to make way for a business building when I heard about it. It was costly to move, but worth it for historic value," Shepard said.

The 170-ton brick house is now appraised at more than \$800,000. Originally consisting of only 3,000 square feet, Shepard created a 4,000 square foot addition.

The home could be termed "The House of a Hundred Chairs" as a tour through reveals antique sofas, love seats, cane-backed and oak chairs, wrought-iron chairs, and even an antique high chair, combined to number 100.

It's almost like wandering through a museum. There is a noticeable lack of the usual modern-day adornments of suburban living: tupperware, electronic

toys, plastic lamps and acrylic shag carpeting.

The entire restoration process was done with fastidious detail.

"We took great pains to be authentic," Shepard said.

Part of that detail is evident in the time it took to restore the home—two years, from 1978-80.

The original house featured leaded windows and was constructed with two thicknesses of brick in the walls. The same Victorian feeling was used in building the addition.

"The fir flooring is intact in the original home. The other flooring is maple taken from Payson Junior High when it was torn down," Shepard said.

The house is not for those heavily into space-age technology, yet it lacks none of the modern conveniences in terms of plumbing, lighting, beauty and comfort.

The kitchen is designed to take advantage of solar energy, and sports one modern day invention, a microwave oven.

"With the solar adaptation, we can have the best of both worlds," Shepard said. "Our monthly gas bill is only \$150, for 7,000 square feet. We have the design of an old home, with the convenience of modern invention.

"I feel this is in keeping with the Victorian philosophy, which borrows heavily from other periods and keeps romance as its theme."

The romance is evident throughout the house.

The master bedroom features a glass enclosure sauna and whirlpool, set in the atmosphere of yesteryear.

An antique quilt is displayed in the spacious living room, complementing antique furniture and a coppery apricot color scheme.

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Phil Shurtleff Photo

The home was moved from the downtown Provo area to a Provo River location.



Restoration took 2 years, with an addition of 4,000 square feet.



The original house consisted of only 3,000 square feet.



The finished product is appraised at more than \$800,000.

Matthew Chapman

Inventive Film Director

By LAURA JONES
Arts Editor

"I like to attend film festivals because it provides me with a rare opportunity to meet the audience and find out what they think of my films," said Matthew Chapman, director of "Strangers Kiss," during a recent interview at the Park City independent film festival.

"We made it (the movie) in just 19 days, but I'm very happy with it," he continued.

"Strangers Kiss" is actually a movie about making movies during the 1950's. Loosely based upon "Killer's Kiss," the low budget feature film that first gained Stanley Kubrick recognition, it received very good reviews at the San Diego and Montreal film festivals where it appeared earlier this year.

Chapman is an inventive and personally engaging man. At a time when movies normally cost several million dollars to make, he was able to gather together a very impressive cast and crew and produce his film for a mere \$150,000.

The director and three of his friends, producer Douglas Dilge, actress Victoria Tennant, whom many may remember as Robert Mitchum's mistress in "The Winds of War," and co-author and actor Blaine Novak pooled their efforts.

"None of us were doing particularly well with the studios," says Chapman, "and we thought we could do better as a unit than as individuals."

"We packaged ourselves much as an agency like William Morris would. We put together the stars, writers, director and producer and became a commercial en-

tity."

Chapman had already established himself as a man to be watched with his first feature film, "Hussy," which plays on cable TV quite often. As a result, he was able to enlist the aid of Michael White, the English producer of the films "My Dinner With Andre" and "The Rocky Horror Picture Show" to bankroll his project.

Producer Dilge devised a plan wherein the cast and crew deferred their salaries and agreed to share in whatever success the film has.

Chapman was able to attract Peter Coyote, best known as the key-jangling scientist in "E.T." as the star of his movie, and a fully professional crew to take care of the technical aspects of the production.

Michael Riva, who was the art director of "Ordinary People" worked on "Strangers," as did well-known Russian cinematographer Mikhail Suslov.

Fascinating as the story behind the making of this film is, it pales beside Chapman himself.

Born in 1950 in a small factory town on the outskirts of London, his parents were "basically simple country folk." He is a direct descendant of Charles Darwin whose family had a very well-established tradition of attending Trinity College at Cambridge University, but Chapman didn't even make it out of high school.

Seemingly born with an aversion to authority, his school career was marked by delinquency and academic failure.

"I didn't think the educational system was run properly," he states matter-of-factly. "Doesn't it amaze you that five year olds are all curious about every every-

thing around them? After you send them to school they no longer care about anything."

One of his first jobs was working the spotlight in a seedy cabaret. He became romantically involved there with a prostitute who provided inspiration for his film "Hussy."

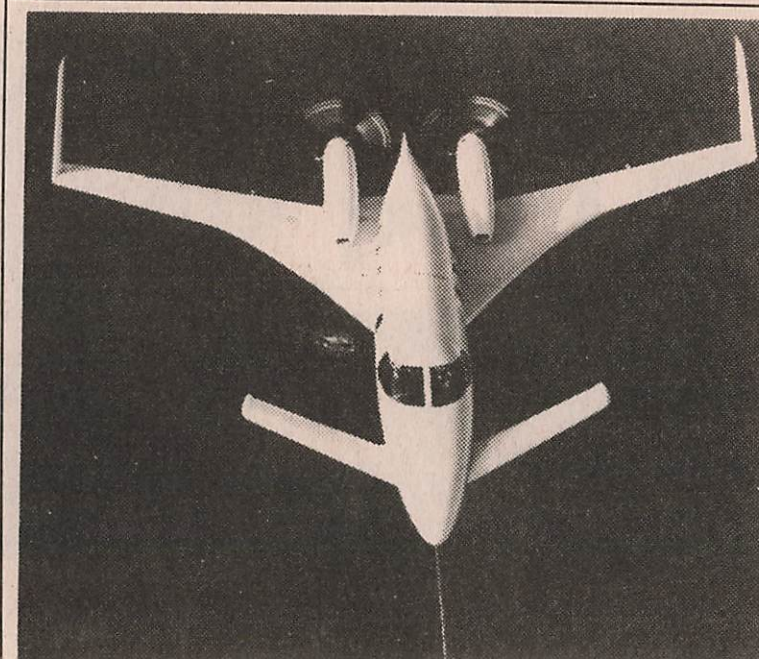
After awhile Chapman began researching documentaries and in his early twenties decided he wanted to write. He authored a couple of plays that were produced on the fringes of London, and then found his way into the movies, first as an assistant editor and then as a lighting cameraman.



Stevie Blake (Blaine Novak), The Director (Peter Coyote), and Carol Redding (Victoria Tennant) in a scene from "Strangers Kiss," released by Orion Classics.

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